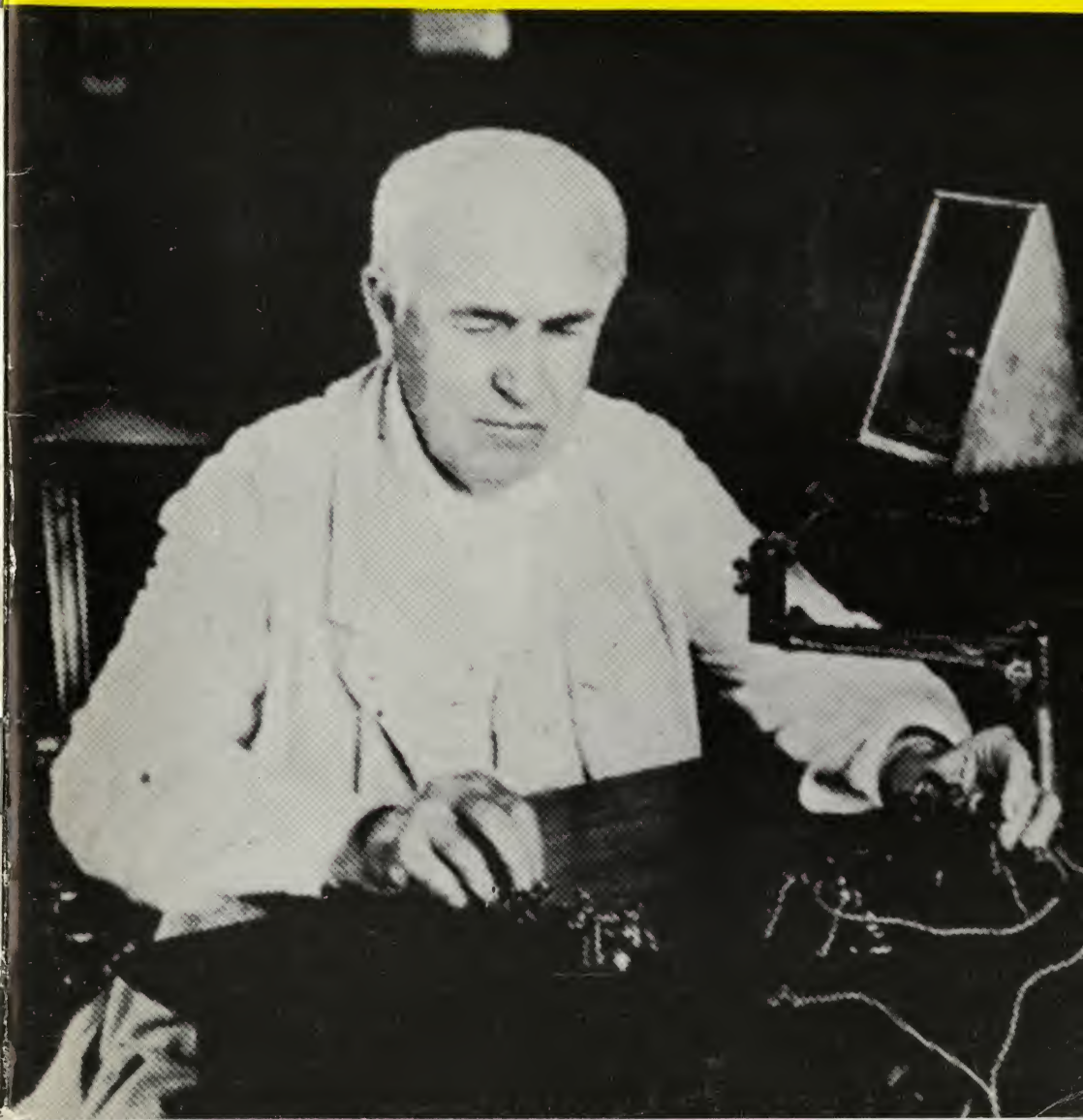


No. 178 February 1991

Hillandale

NEWS





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Wednesday 8 May

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The HILLANDALE News

The Official Journal of The City of London Phonograph and Gramophone Society

Founded in 1919

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Passing Notes

This edition of Hillandale News includes the fourth and final part of Frank Andrews's history of the disc record companies of William Barraud, an area previously rather neglected by many researchers, and we are all once again indebted to Frank for his enormous perseverance and thoroughness. Whilst on the subject of previously neglected areas, a copy has just come through the post of a new book by Peter Cliffe, entitled "Fascinating Rhythm", which concerns dance tunes of the twenties and thirties, and the stars who made them so memorable. The publishers, Egon Publishing of Baldock, state in a covering letter that they know of no other comparable work dealing with this precise field – certainly I cannot recall seeing one – and a review of this superb volume will appear in a forthcoming issue of the magazine.

As a final note on reviews, readers will note the predominance in this issue of reviews, reports, correspondence etc. All these items, unlike research, articles, etc., naturally need to appear when current – clearly a review of a record released many months ago and quickly bought by most interested parties is of very limited appeal! Rest assured the many articles sent in that have not yet appeared are carefully filed for future use – hopefully the very near future!

The matter of regional coverage in the magazine – and in the Society as a whole – received much attention at the AGM (as reported in this issue, beginning on page 175). It is not difficult to see how some members living far from the place of production of the magazine and of the London meetings may have felt that their own regions were not as well covered by reports, correspondence, and so forth as they should probably have liked.

As regards the magazine, clearly I can only publish what I am sent – and if anyone sends in such items as reports of regional meetings, events and so forth I am more than delighted to include them, space permitting. This magazine seems one of the most obvious and easiest ways to unite a Society of geographically far-flung members; now that these points have been made I for one hope to have more material from members all over the country – and, indeed, from outside the country.

Finally, readers will note that a larger size of print has been adopted, following advice to that effect – as with all changes past, present and future to the magazine I welcome your views on this.

C. L.

Please note that material intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of issue.**

Hence the deadline for the April issue will be **15th February.**

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Not all views expressed in this magazine necessarily reflect those of the Editor.

Nipper's Uncle

William Barraud and his Disc Records

Part Four

By Frank Andrews

More "labels" pressed from Guardsman Record matrices

10in and 12in diameter discs named "Melody Records" were placed on the British market in December 1918 by the sacred music score publishers, Messrs. Morgan and Scott, Limited, of Paternoster Row, St. Paul's Churchyard, London E. C.; a business which was to issue its Redemption Records after the Second World War.

It was announced, in February 1919, that the Regimental Band of H. M. Scots Guards and the Band of the Honourable Artillery Company had become exclusive to Guardsman records for their new recordings. It was about then, or perhaps a little later, that discs began to be pressed from the Invicta Record Co. matrices either for H. Curry & Sons or the associated Curry's Cycle Company. The Curry records had a stone-coloured label at first which was changed to a creamy yellow, or a deeper yellow, with later issues. All were printed in black and were without the border motif which is found on the later Curry records pressed from Imperial matrices.

Some of the low-numbered Curry records were pressed from Gennett Record matrices which formed part of the Invicta Record Company's Guardsman Record matrix stock, the London company having entered into some kind of reciprocal agreement with the Starr Piano Company of Richmond Indiana, the makers of Gennett Records, so that Invicta recordings also appeared on Gennett Records in America.

Lugton and Company, Limited, by April 1919, were describing themselves as Sole Agents for the Guardsman Records without any mention of the 60 miles' radius around London to which they had been restricted from the time they took on an agency for the records. Lugton's were also advertising their "Maxitone" gramophones and needles.

On April 31st 1919 the Aeolian Company, Limited of Aeolian Hall, 135 New Bond Street, London W. 1. (a subsidiary of the Orchestrelle Company, Limited) through its own subsidiary company, The Universal Music Company, Limited, began building a factory at Hayes, Middlesex where it was to produce its Aeolian-Vocalion Records and carry out pressing work for other concerns.

The Invicta Record Co., Ltd. applied for the word "Xella" to be registered to itself as a trade mark to cover all types of talking machine goods and subsequently employed the word for a new line in gramophones.

Managing Director Arthur J. Barton had survived the war and returned to take control of the Invicta Record Company's affairs at some time during 1919, when the Guardsman Record label underwent another change in its design, and a change in name, becoming simply "Guardsman" instead of "Guardsman Record."

The label's basic colour can only be described as "stone" with its details printed in green, red and white over the stone-coloured base. A white line divided the label into an upper and lower half, the upper half taking the catalogue number on the right and a copyright stamp area with a "GR" monogram insert to the left.

The "Registered Trade Mark", with the relevant number, and "Made in England" inscriptions were printed in red. The titles and artists' credits and the catalogue and matrix numbers were all printed in green and the whole was the most attractive Guardsman label yet. The matrix numbers, which were by then well into a 1,000 number block, are usually found to have an "X" inscribed below the number in the 'wax'. The series began at 100 when the former Invicta Records became "British manufactured throughout" for the 1913-1914 season.

Along with most other makes of records in Britain, Guardsman were again increased in price in April 1920, advancing to 3s 0d each for the 10in size and to 5s 0d each for the 12in size, both of which had been on display at the Invicta Record Company's stand at the British Industries Fair held in the Crystal Palace the previous February. The company was then advertising that its catalogue contained over 2,000 titles.

The Citizen Record was again in the news, being issued in a new catalogue series starting at no. 300 and with a colour change to the label which had become a mauve and white background with dark blue printing. During the run of this label, the "Made Throughout In England" legend, which was placed below the City of London's Coat of Arms, was later altered to read "Manufactured In England".

It is not known when this series was first introduced nor if the former 3,000 catalogue series was continued up to the introduction of the new series. A feature of the labels in both the mauve and the earlier orange labels, was the chequer-board design faintly printed as a background in the lower halves of the labels.

Guardsman and Citizen Records pressed by the Universal Music Co., Ltd

Sample pressings of a new line of disc records to Britain, the Aeolian-Vocalion Records, had been sent to offices of the trade journals by September 1920. These went on sale the following December, made in England at the Universal Music Company's recently constructed factory at Hayes, Middlesex.

In July 1921, the Orchestrelle Co., Ltd. was re-named as the Aeolian Company, Ltd. with the extant Aeolian Co., Ltd. changing its name to the Hayes Piano Manufacturing Co., Ltd. At some point between the appearance of the Aeolian Vocalion Records in December 1920 and September 1922, the Invicta Record Co., Ltd.'s matrix stock was transferred from the Crystalate works in Kent (or from wherever else Guardsman and Citizen Records might have been pressed) to the Universal Music Company's works at Hayes. In the meantime, in November 1921, Guardsman Records had been reduced in price to 2s 6d for the 10in size and 4s 0d each for the 12in.

In December 1921 The Meloto Company was registered, a company which had contracted pressings made from the Aeolian Co., Ltd.'s matrices at the Hayes factory and which were sold, as far as I have been able to gather, under the old tally-man system, which had been killed off in the years before World War One by the introduction of the cheap one shilling records.

Meloto Records, in both the 10in and 12 in sizes, were sometimes produced from Invicta Record Company matrices but this did not occur, it is thought, until after that company had resolved and confirmed to wind up its affairs at two meetings held on May 10th and May 20th, 1922.

At a creditors' meeting of the Invicta Record Co., held on June 12th 1922, those present were informed by General Manager Alfred J. Barton (who was also acting as the receiver) that the business had been sold to the Aeolian Co., Ltd. Director William Barraud was already in retirement and A. J. Barton was setting up in another business, on his own account, as a merchant.

Ex-Invicta Record Company's matrices in further use

Although William Barraud takes no further part in the history of the Guardsman and Citizen Records, quite a number of the matrices used for those labels, which he had introduced to the record market, were to be used again in the production of other makes of record.

Messrs. Dollond and Co., the opticians, were registered with the trade mark "Ludgate" to cover talking machines and records, etc., in August 1922, with the business having an important address at Ludgate Hill, London E. C. When their machines and records were selling, it is known that a few of the Ludgate Records had been pressed from the ex-Invicta Record Company's recordings.

John Hulme & Co. of Birmingham, important Midlands wholesale record factors were advertising in September 1922 that they had 10,000 brand new Guardsman records to clear with lists and quotations available upon application. Those stocks were probably those which had been manufactured for the Invicta Record Company before its business had been acquired by the Aeolian Co., Ltd., for under the new proprietorship the Guardsman label had undergone a complete change in its design and in the colours used. With all the changes of label the catalogue numbering for the 10in series had continued from no.1 when, as Invicta Records, William Barraud had first offered his own make of records in 1912.

The new Guardsman label was printed in gold, black and brown on a cream background. "Guardsman" was now printed in gold in capital letters with serifs on a dark-blue base and in a straight line across the middle of the label just above the spindle hole. The whole name was enclosed in an almost rectangular cartouche, in cream, having a bulge in its lower edge to encompass the hole itself. Conductor Charles Hassell's portrait was retained but in a considerably smaller size, printed on a gold disc within a surrounding circular frame with some acanthus leaves placed across the bottoms of the leafwork. "Made in England" was placed at the bottom of the label. Only a very few Guardsman records with this label were pressed which made use of the acquired Invicta Record Company's matrices.

For the new 1922-1923 season, the Aeolian Co., Ltd., introduced a line of records which were cheaper than their Aeolian-Vocalion Records which had been selling for the previous twenty-two months. The new line was the "Aco" Record, introduced in September 1922, and many of the first issues were from Guardsman matrices, including some of those which the Invicta Record Company had acquired from the Starr Piano Company of America which was manufacturing the Gennett Record.

Lugton and Co., Ltd. advertised in October 1922 that they were then the proprietors of both the Guardsman registered trade mark and the matrices and that they would be issuing fresh supplements on a monthly basis. The next month the company advertised itself as the sole proprietors of Guardsman Records, although the trade mark was not registered with Lugton's until 1926.

The Citizen record went on to new owners with the registered trade mark being transferred, in October 1922, to a partnership trading at 45, Stafford Street, Liverpool under the name of Messrs. Phineas Tavringer and George Solomon Dunder.

Under this new proprietor the Citizen Record label also underwent a change and became quite elegant in appearance. Now it was printed in gold, red and black on white paper. The Gothic styling of the name was supplanted by red-lined gold capital letters with serifs. The City of London's Coat of Arms was printed in gold on a red background with "manufactured in England" in red on a gold ribbon below the coat of arms.

The pressing of Guardsman and Citizen Records at Hayes from the Aeolian Co., Ltd.'s matrices, both from those acquired and from that company's new recordings, was taken over by the new Vocalion Gramophone Company, Ltd. when it acquired the Universal Music Co., Ltd.'s factory in January 1915.

John G. Murdoch and Company, Limited. introduced its new line of gramophone records in December 1922, the Beltona Records, eventually issued in both sizes. Some of the earliest releases were also pressed from former Guardsman recordings, as their inscribed matrix numbers reveal, and so were some sides on Scala Bouwmeister Records which were sold on overseas markets in the early nineteen-twenties by the Scala Record Co., Ltd. of London.

The Invicta Record Company, Limited held its final winding-up meeting on the 26th June 1923 with Uncle William Andrew Barraud, its founder, living on for another fourteen years.

Guardsman continued to be pressed by the Vocalion Gramophone Co., Ltd. for a short period after that company had ceased pressing its own Vocalion and Aco records in favour of its new 8in diameter "Broadcast" records, in the summer of 1927, with the last new recordings made for Lugton's label being recorded in October 1927.

The Citizen Record's registered trade mark was removed from the register in February 1928 but Lugton's continued with the Guardsman trade mark, although they could not have sold any new recordings under that name after the close of 1927, the name being used for other products for which it had cover.

There were quite a number of artists credited in the catalogues but it has not been possible to discover whether some of those were the real professional names of the artists or whether they were additional pseudonyms used for some of the artists listed in the roster on the following page.

A roster of some of the known artists on the Invicta Record Company's records

Band of the First Infantry Regiment, Belgium

Band of the Honourable Artillery Company

Band of H. M. Irish Guards

Band of H. M. Scots Guards

Fife, Drum, Bugle & Pipe Band, Third
Battalion,

(Reserves) H. M. Scots Guards

Inniskilling Dragoons Band

St. Hilda Colliery Band

Dance Band of the Honourable Artillery
Company

J. H. Squire's Dance Orchestra

J. H. Squire's "Karsino" Orchestra

J. H. Squire's Symphony Orchestra

Victor Vorzanger and His Broadway Band

J. H. Squire's Celeste Trio

Lillian Bryant, piano

Pamby Dick, accordion

Pipe-Major Harold Forsyth, bagpipes

Charles Leggett, cornet

Robert Murdoch, flute

Albert Muller, bells

Olly Oakley, banjo

John Pidoux, banjo

W. Sizer, cornet

J. H. Squire, violincello

W. H. Whitlock, bells

Wills and Lawrence, whistling duo

Robert Carr, baritone

Jack Charman, baritone

Harry Cove, baritone

Fred Gibson, comic

Edward Halland, bass

Thomas Jackson, tenor

Dan Jones, tenor

Charles Penrose, comic

Angelo Rosselli, tenor

Lionel Rothery, tenor

Will Thompson, comic

Edith Toms, contralto

Harry Trevor, baritone

Billy Williams, comic

Mary Williams, soprano

Billy Whitlock, comic

(Some of the above were under pseudonyms)

American artists via Gennett matrices

Vocalists:

Sam Ash; Arthur Hall; Charles Hart; Billy Jones; Jack Kaufman; Elliott Shaw; the Sterling Trio; The Peerless Quartet.

Whistler:

Margaret McKee.

Instrumental:

Ferera and Franchini; Louise, Ferera and Franchini; The Place Trio.

Dance Bands: *(mostly under pseudonyms)*

Bar Harbour Society Orchestra; The California Ramblers; Emil Coleman's Montmartre Orchestra; Joe Coleman's President Orchestra; Corde's Society Orchestra; Falcone's Metronome Orchestra; Green Bros. Xylophone Orchestra; Saxi Holtsworth's Harmony Hounds; Joe Knecht's Waldorf-Astoria Dance Orchestra; Sam Lanin's Roseland Orchestra; Hazay Natzy's Biltmore Orchestra; Newport Society Orchestra; Harry Raderman's Orchestra; Leo F. Reisman's Orchestra; Duane Sawyer's Society Orchestra; (Ben) Selvin's Dance Orchestra; Rudy Wiedoeft's Californians; Yerkes' S. S. Flotilla Orchestra;

Mr. Edison's Morse Recording

by A. D. Besford

In the February 1986 issue of *Hillandale News*, George Frow reviewed an LP record of the voice recordings of Thomas Alva Edison, published by Mark 56 Records of Anaheim, California, U. S. A. (unfortunately no longer available).

One of the tracks on this record was a morse code message to the Old Time Telegraphers and Historical Association. At their meeting in Cleveland, Ohio, on September 10th 1919, they passed a resolution to approach Mr. Edison for him to record a message by his own hand by means of key and sounder to "remain imperishable for future generations of morse telegraphers". This was in conjunction with the Society of the U. S. Military Telegraph Corps. Mr. Edison replied:

"My morse is slow and poor, so I am afraid to record any. I always worked on receiving jobs, press reports,

Edison"

I became involved by the challenge on the record sleeve, which concluded by asking whether anyone could still transcribe the morse message; but on hearing the track I realised that this message was on a "sounder", consisting of a series of clicks and furthermore was in U. S. A. Telegraphers morse code, which differs considerably from international morse code - by eleven letters of the alphabet and eight numerals, in fact.

I have a book by Theodore A. Edison (Thomas Alva's son) entitled "Telegraphy Self-Taught" (Drake, Chicago 1918), which shows the old code on page 50; but despite this and various unsuccessful attempts to invert the spaces and clicks to produce audible notes, I had to admit defeat. I wrote to Mr. George Frow, who remembered seeing a printed transcription in an American publication dated around 1920.

Eventually I wrote to Leah Burt at the Edison Museum at West Orange and was very pleased to receive full details of the recording. With her permission, the letter reads:

"The Morse recording by Thomas A. Edison contains only 73 words, the number of words perhaps being significant ["73" was and still is used by telegraphers and radio amateurs to mean "best regards"]. The morse message was recorded at the Columbia Street Studio on July 23rd 1920 at 11.15 am, disc mould No. 7459-A-2-3. It was dubbed onto a cylinder on July 30th 1920 and given the serial number BA 14851. There were 150 actual records made, approximately half of them being discs and half cylinders."

The text of the message recorded by Edison 70 years ago, at the age of 73 is given on the following page:

"To the Telegraph Fraternity: Amid the activities of a busy life full of expectations, hopes and fears, my thoughts of early association with my comrades of the dots and dashes have ever been a delight and pleasure to me I consider it a great privilege to record in morse characters on an indestructible disc this tribute to my beginnings in electricity through the telegraph and with Godspeed to the fraternity throughout the world,

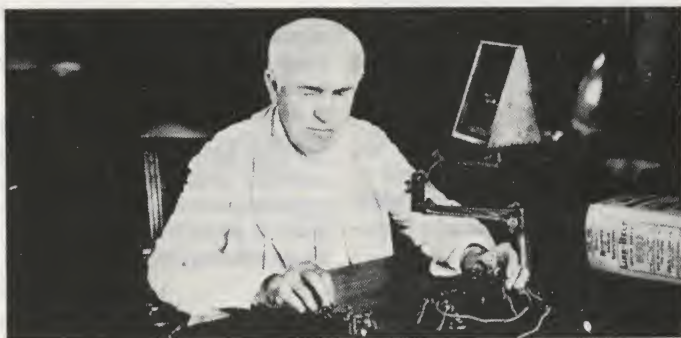
73 Edison"

Mr. Frow drew my attention to two pages in the recently published supplementary book, "Edison Disc Artists and Records, 1910-1929, additional pages", published by APM Press, Brooklyn, N. Y. 1990, compiled by Raymond R. Wile and edited by Ronald Dethlefsen (and reviewed on p. 87 of the August 1990 *Hillandale News*.)

On pages 26, n and 26, o is shown a letter to Edison's United States Disc jobbers, dated October 13th 1920, detailing the records on Re-Creation disc (no number) and Blue Amberol (no number) anticipating limited demand and advising not to hold stocks, but send on orders to the Edison Musical Phonograph Division. On page 26, o two illustrations are shown. The first is of the label of the disc: "Mr. Edison's message - in morse - to the telegraph fraternity", carrying the mould number 7459-A-2-3 at the bottom. The message sent is printed next, followed by a further illustration of another label of an Edison Re-Creation disc carrying a "direct wire telegraph message for W. C. Brown sent from Chicago to Edison studio, Orange, N. J., recorded directly on the phonograph. Mr. Marvin Hughitt, sender, July 25th, 1922. Recording personally supervised by Thomas A. Edison" (mould number 1571). This was a limited release pressing made at Columbia Street Studio. "Various limited release Telegraph Diamond Discs were made in the 1920s because of Thomas Edison's nostalgic feelings about his early profession."

The review of the first edition of the above book was made by Mr. George Frow on pages 329 and 330 of the same issue reviewing the LP, the issue of February 1986, number 148.

My thanks are due to Leah Burt and George Frow for their help, without which this article would not have been possible.



Edison in the late 1920s with morse code transmitter

Letters

A musical welcome for German re-unification

Dear Editor,

I dissociate myself from the political events which caused the division and subsequent re-unification of Germany, but concern myself with certain musical implications thereof.

Early in 1946, while working for King George VI (army) I was privileged to see and hear an open reel tape recorder which had been captured in Germany a few months previously. It was then being inspected by some extremely clever men in the Royal Signals. That particular morning we all stood around the recorder marvelling at the orchestra and band playing to us (and I still think tape-recording is clever!)

In 1951 - 2 I joined the City of London Phonograph and Gramophone Society and while I have followed with interest the developments in recording, there are many recordings and music from past times which still bring me pleasure as I am sure they do for the many collectors from all over Europe whom it has been my delight to meet over the years.

More than one German has told me about the "treasures" deposited in the old HQ of the former Reich Rundfunk in what became the German Democratic Republic.

One urged me strongly to visit it, as I could have done as a non-German, it was felt. I got as far as speaking to a gentleman of standing at the East German Embassy about the possibility of a visit to look around.

He also knew about Walter-shausen and Kammer und Reinhardt. He suggested that as the countryside round that small town is delightful I could take a holiday to include both places. I cannot now recall why I did not - for I also visited the Berolina travel organisation and learned that Walter-shausen is readily approached from either Leipzig or Frankfurt.

Significantly, since then, recordings made in Germany on tape as far back as 1935 have been reissued on LP records. The rumours of "treasures" for lovers of all types of music surviving in the G. D. R. have come to me so strongly that I feel there must be some truth in them, but how much survives is of course unknown.

Numerous excellent singers and instrumentalists remained in Germany during the war years, performing to maintain the morale of their fellow citizens, just as "ours" did. So, always an optimist, I hope that the rumours I have heard over the past 40 years are true and that the re-unification of Germany will make available (on CD?) all the wonderful things I have heard about (provided there are sufficient of us left who wish to hear them!)

To the present day, I assume it will be easier for us to find out about and purchase what recordings are already documented, even recently made ones. It will make it easy for all German musicians to travel anywhere to perform.

So, ignoring the political 'claptrap' I welcome the *whole* Germany musically, and hope from the aspect of CLPGS we shall soon be meeting record and 'machine' collectors from ALL Germany!

Ernie Bayly, Bournemouth

Credit where credit is due

Dear Editor,

I would like to comment on a remark made by Bridget Duckenfield on page 139 of The Hillandale News, issue No. 177, regarding Patti.

Adelina Patti can hardly be described as "nearly a recluse" – albeit those words were actually used by Ronald in his memoirs. The 1905 recordings have been well written about many times, but Ronald's account is somewhat inaccurate, if not fanciful.

Patti's diary for the period prior to the recording session in December included:

A reception for the French Consul General; visits to Covent Garden (including seeing Melba's "Traviata" (May 17th); A concert at the Royal Albert Hall (June 1st); A summer in France (July – August), returning to Wales by the end of August; Several private engagements in and around Abercrave, South Wales; a Charity Concert in Cardiff (October 23rd); A concert tour of North England (October – November); a concert at the Royal Albert Hall (November 10th)

It was on the occasion of this last visit to London F. W. Dixon (the then General Manager of The Gramophone and Typewriter, Ltd.) visited her in her hotel rooms to play her recordings of other singers; it was this event, plus the promise of higher fees and royalties, that convinced her to record, rather than Ronald's "persuasions".

Incidentally, the crediting to Ronald of the piano accompaniments to Patti's singing on ALL the recordings is somewhat doubtful.

John W. Booth, Rugby

Kodak and Up-To-Date . . .

Dear Editor,

I was interested to see the photographs of the Kodak and Up-To-Date records sent in by Don Taylor of Tasmania. Both have a look about them which gives away their origin – Guardsman in the case of Kodak and Dacapo for the Up-To-Date.

"Evergreen Eve" (2767) is on Guardsman 1281 as Tony Edwards, which in turn is from Aco G 15170 by Jack Charman. Don doesn't give the Guardsman control number for "I Ain't Nobody's Darling" but I assume it is 2876 from Guardsman 1291 as Teddie Lawrence which in turn is from Aco G 15188 by Fred Gibson, both date from late 1922, early 1923.

The Up-To-Date consists of 1910 recordings. "Roses From The South" is from Dacapo 23 by the Dacapo London Orchestra and 526 "Anvil Polka" seems to have been issued as "Ambross Polka" on Dacapo 25 by the Gipsy Band.

If Don, or any other readers, finds any other records on these labels I'll be pleased to hear from him,

Arthur Badrock, [REDACTED]

[REDACTED] Norfolk, NR8 6DT

And even more 'Up-To-Date' . . .

Dear Editor,

Congratulations on the December issue of Hillandale News.

In answer to Don Taylor of Tasmania regarding the Kodak and Up-To-Date records illustrated and enquired about I can give the following information.

Up-To-Date Record E539 / E526 has been pressed from Dacapo Records of Germany and, in spite of the label, the "Up-To-Date Orchestra, London", was the Kaiser Franz Garde - Grenadier Regiment Band of Germany. Both sides were issued in the U. K. Dacapo Records' Catalogue credited as the "Dacapo London Orchestra". E 539 was on Dacapo Record 23 and, I presume, E 526 was on Dacapo Record 25 but I have the title as "Ambross Polka", and not "Anvil Polka". I believe "Anvil Polka" is what I should have. I have never come across "Ambross Polka" otherwise. The composer I have for "Ambross" is Parlow - can Don Taylor confirm this? And is this any relation to the Canadian violinist Kathleen Parlow?

As to Kodak Z. 609, one does not need a second look to see that the label is similar to others on discs which were being pressed by the Universal Music Co., Ltd. at Hayes, Middlesex in the early 1920s, for the Aeolian Co., Ltd., whose labels were "Aeolian Vocalion" and "Aco", and the small "Little Marvels". The Universal Music Co. were also pressing Coliseum, Scala, Beltona, Homochord, Citizen and Guardsman, and although I do not have the Guardsman listed with the matrix number 2767, as shown on Z. 609's label, I would say that the artist is almost certainly Jack Charman, under a pseudonym and that the same recording was issued on Beltona 135, with matrix control number 0067, as "Johnny Coleman", and as Jack Charman himself on Aco G. 15170. The "Evergreen Eve" recording is an early 1923 issue or late 1922 recording. Kodak, Ltd. of Kingsway, London, W. C. 2, the photographic suppliers and manufacturers had not, that early on in their career, registered any trade marks specifically for the talking machine and records business under Class 8, although "Kodak" itself was a registered trade mark for photographic products. It is most likely that Kodak Ltd. ordered the records.

During 1923 British Kodisk, Ltd. had brought out its Kodisk apparatus for home recordings and I believe an action was instituted against them, by Kodak, Ltd. to prevent the use of the word "Kodisk". British Kodisk, Ltd., had failed by the end of 1923, and in November 1924 Kodak, Ltd. applied for "Kodisk" as its registered trade mark which it obtained in February 1925. That was Kodak's first talking machine industry trade mark in the U. K.

Other trade marks granted to Kodak at a later date were "Kodatoy" in October 1930, "Kodaphone" in May 1929 and "Kodaplay" in October 1930. I am not aware that Kodak Records were ever sold in Britain. In fact this is a new label to me and I would like full details, including colours of the labels, and any more known examples.

The Up-To-Date record is also new to me, as a disc record, which may therefore be an export from Britain label only, as may be the Kodak label.

There was an Up-To-Date Phono Co., which did business from the town of Stamford during 1905. They sold pre-recorded cylinders duplicated from their own masters, and they would also supply their master recordings from which others might duplicate recordings for their own labels.

The company also sold blank cylinders on which to duplicate. There was a list of their latest recordings issued in May 1905 (no details unfortunately!) and said they were about to send out introductory parcels of 12 cylinders to dealers.

There was also an announcement that they were soon to introduce their gold moulded records to replace their duplicated line. The duplicated cylinders were retailing at 9d (3.75p) each. The masters supplied were genuine with their own announcements.

I doubt that that business has any connection with Don Taylor's Up-To-Date discs as they would not have become available until the autumn of 1910, when the Dacapo Records were introduced into Britain. The label may have been exclusive to an Australasian importing business. We know that there are a number of Australasian labels which had recordings pressed from British and European source material, such as Globe, Rondophone, Rexophone, Universal and Gran Pree which come readily to mind.

Frank Andrews, [REDACTED]

London NW10 0HA

A Russian pirate HMV 102 . . . ?

Dear Editor,

On a recent trip to Russia I acquired an unusual variant of a familiar portable gramophone. The machine, in blue leathercloth, seems to be a clone of a late model HMV 102.

The wording on the speed control, automatic brake and the lid transfer is all in Russian. A serial number is embossed on the edge of the case near the lid support arm. Records can be stored in the lid, and are retained by a metal rod in the shape of an inverted 'V'. Although there are no obvious clues as to where the machine was made, it is as solidly built as its British cousins.

I would be very interested if anyone can cast light on the likely origin of this gramophone. Were such machines actually made in the USSR? If not, who made and exported them to Russia, and when?

Seven 10" records in printed Russian came with the gramophone. As my knowledge of cyrillic script and the Russian language is still at an embryonic stage I have yet to decipher the titles.

Regrettably the machine is still in Russia, as a grumpy Customs Officer in Leningrad forbade its export on the basis that it is an 'antique' (!). Needless to say I hope to recover it in due course. Maybe a reader could advise me as to the best way of doing this?

Tom Stephenson, [REDACTED]

London N6 4BD

Obituary

Jack Jarrett (1916–1990)

It is with sorrow that we must record the death on November 16th of Jack Jarrett, a respected senior member of the classical vocal record collecting fraternity and member of this society. Only a few days before he attended Paul Morby's symposium on singers in Birmingham, but was taken ill and later succumbed to a heart attack.

Though born in London his strong Welsh links took him into research and reassessment of Edward Lloyd for *The Record Collector*, and a later study of the life and career of Tudor Davies that never reached print.

In 1970 he published a short-lived magazine from his home called *The Record Advertiser* that with help from friends listed the earliest discographies of Lucrezia Bori, Plunket Greene, John Coates, Tudor Davies, Heddie Nash and Walter Widdop. In 1963 Jack appeared on BBC Television with James Dennis, George Frow, Colin Shreeve and others in a phonograph and Gramophone documentary entitled "Hiss vs. Hi-Fi".

We send our condolences to his wife and family.

(From details kindly supplied by Peter Dempsey)

Redundancies after HMV and Columbia amalgamate to form EMI

An unusual addition to the Letters section was sent by Mr. David Sulkin, Director of the Bayliss Programme at the English National Opera. This letter from Sir Henry Wood, reproduced below from a photocopy of the original, was written to Warwick Braithwaite, the No. 2 conductor at Sadler's Wells before and after the war. The letter, along with a group of similar items (from such people as Ethel Smyth, Arnold Bax, Benjamin Britten, Gustav Holst, William Walton, Vaughan Williams, etc.) were the property of the late Mrs. Braithwaite and were loaned to the Bayliss Programme because their connection with Lilian Bayliss, whose letters are also included in the group.

APPLETREE FARM HOUSE,
CHORLEY WOOD,
HERTS.

14th Nov., 1931.

Dear Mr. Braithwaite,

Thanks for your letter; I am very interested to hear about your symphony and later on I shall be very pleased to look at the slow movement but I am so busy at present that I do not think you had better send it to me yet. Would you like me to return you your other works which I have been very glad to see, but I am afraid I see no likelihood at present of a performance.

No, I am afraid there is not much hope with Columbia; I believe they have lately sent away about thirty per cent of their staff since the amalgamation of the two companies and Mr. Clarence Raybould lost his post with them I know, as he came down here to ask my advice, and he must have been of considerable value to them I feel. I do hope you will hear of something soon.

All good wishes from

Yours sincerely,

Henry Wood

Reports

Annual General Meeting

of

8th September 1990

at

Northampton

Chairman for the Meeting: Chris Hamilton, Vice Chairman

Others present: George Frow, President; Mike Field, Treasurer; Suzanne Lewis, Secretary; John Calvert; Frank Andrews; Len Watts; Richard Taylor and Dave Roberts, Bookshop.

~~~~~

Chris Hamilton opened the meeting and remarked that this was the sixty-eighth AGM of our Society.

There was one apology for absence, from our chairman, Peter Martland. The minutes of the last AGM had been published in The Hillandale News and could be taken as read. Proposed by Phil Bennett (Midlands), seconded by John Calvert (Severn Vale).

**The Treasurer** reported that the Membership remained static at about 750. 120 had not renewed but we had had about the same number of new members.

There had been about £6950 income over the year. There was £1100 plus in a Sinking Fund, which included the desk-top publication equipment (as regards taking account of depreciation and replacement). There was £2500 in the account from new subscriptions. Cost per issue of the Hillandale News was in the region of £700 for printing and £300 for postage. Hire of the meeting-room, computer costs, and stationery had taken care of £1500. Total operating costs had been around £7500. Now assuming membership of 750, the subscription would have to be raised to £10 to cover this. We will also propose £11 for overseas.

The Bookshop had done remarkably well, thanks to the efforts of Dave Roberts and Richard Taylor. There was now some £2000 plus in the Bookshop Account and about £3000 worth of stock. Old and redundant stock had been off-loaded. Phil Bennett (Midlands) interjected a question here. He understood that the general funds were subsidising the £250 annual bill for the London meeting room but complained that Branch meetings get no such subsidy. The acting chairman told him to bring it up under Any Other Business.

Adoption of the Accounts was proposed by Phil Bennett (Midlands) and seconded by Don Watson.

**The Secretary** reported that there had recently been two enquiries regarding membership but otherwise all had been quiet.



**Chairman's Report.** There had been two reorganisations during the year. Firstly the withdrawal from Rugby: The Booklist had been taken over by Dave Roberts and Richard Taylor who deserve a vote of thanks, and a change of printer and the acquisition of a word processor. Secondly Ted Cunningham resigned as Editor due to pressure of other commitments, and Charles Levin took over. Our grateful thanks to Ted Cunningham for the tremendous effort and time he put into the job and our best wishes to the new Editor, Charles Levin. Our thanks go to both of these people.

We have had a good round of London meetings and our thanks to all the presenters and officers not only in London but also in other branches.

Next year's AGM will be held in Cirencester but more about this later. There will be some new publications when we have formalised them. The Chairman's Report was adopted, being proposed by Frank Andrews and seconded by Miles Mallinson.

In closing, the Acting Chairman apologised for the gremlins that had crept into the Hillandale News but was confident these were in the process of being eliminated.

John Calvert then spoke about next year's AGM which we hope to hold in a new Arts Complex in Cirencester. There was to be an exhibition from September 1st to the 11th with a grand opening by the Duke of Gloucester. There would be a song recital on Friday the 6th and our AGM would be held on Saturday the 7th. The Mayor and Councillors would give a civic reception. Full details will be published in due course.

The exhibition would impose a great strain on members, as it will be on for ten days, so we require volunteers to man the stands and answer questions from visitors. The exhibition should help to boost our membership.

#### **Election of Officers**

1. President – George Frow (proposed by John Calvert, seconded by Timothy Massey)
2. Vice-Presidents – Tony Besford and Dave Roberts (proposed by Miles Mallinson, seconded by Don Watson)
3. Chairman – Peter Martland (proposed by Phil Bennett, seconded by Tony Besford)
4. Vice-Chairmen – Chris Hamilton and Ken Loughland (proposed by George Frow, seconded by Tony Besford)
5. Treasurer – Mike Field (final year) (proposed by Richard Taylor, seconded by Miles Mallinson)
6. Committee as before (proposed by Bill Mays, seconded by Don Watson)
7. Secretary – Suzanne Lewis (proposed by John Calvert, seconded by Don Watson)
8. Auditor – Mrs. Legge (proposed by Frank Andrews, seconded by Don Watson)

**Forthcoming Programmes.** After some discussion George Woolford agreed to do a programme entitled "The Twenty-Fives" – early 10" (25cm) discs. October was left open. November would be a visit to Phillips West Two Fine Art Auctioneers in London, followed by a recital of favourite Pathe discs by Len Watts. Then December would be a "Free-for-all" evening, when members would be asked to bring two records with a theme "By, for or about children".

**Any other Business.** Phil Bennett (Secretary of the Midland Group) brought up the subject of Society funds being used to subsidise the London meetings. A reply was received that this had been done since 1919! Ernie Bayly brought in a question of two-tier membership subscriptions, a higher rate for London meetings and lower for the provinces, but it was pointed out that we could not foretell who would attend London meetings only and who wouldn't.

Don Watson said the Midland Group was in jeopardy. Their meeting room rent had recently been increased from £25 to £80 but another room had now been found. The group charged £1 to attend meetings as they couldn't dip into their resources.

A question from the floor about the subsidy: Mike Field said we should subsidise all groups. Don Watson suggested London should charge a £1-a-time like the branches. But Mike Field thought it was wrong to take subscriptions at the door. George Frow pointed out that if it weren't for the London meetings, i.e. at the headquarters, the Society wouldn't exist.

George Frow proposed this subject be discussed at the next Committee meeting and Phil Bennett seconded this. Then Phil Bennett aired a grievance concerning the lack of coverage of regional events in the magazine. Mike Field retorted that nobody sends in reports: you send them in, we'll print them! Chris Hamilton promised to consult the Editor on this issue. (Although nothing has been said to the Editor on this point, he is naturally delighted to publish any such reports sent in to him by regional branches).

A question from the floor suggested that we have auctions at these meetings (which presumably meant at AGM's, rather than all regional meetings). Chris Hamilton agreed to examine this proposal.

The increase in the subscription to £10 for UK members and £11 for overseas members was argued and carried unanimously but once again Phil Bennett objected that the proposal had not been published in the magazine.

The afternoon ended with the annual concourse for best machine, with results as follows:

Best Gramophone – John Astin, with a Newtonphone

Runner-up – Harry Evans

Best Phonograph – Mike Field, with a Theatrophone

Runner-up – Miles Mallinson

# Important Notice

## Annual subscription rates increase

The annual Subscription renewal slips are enclosed with this issue. You will note that the Committee has been reluctantly forced to increase the annual rates due to inflationary pressures. The annual rates are now:

U. K. - £10.00

Europe - £10.00

Rest of the World - £11.00 or US \$ 22.00

However, to alleviate the increased cost for some of our overseas members we have arranged for "local treasurers" in Norway, Australia and New Zealand. Members in these areas can send their subscriptions in local currency to the addresses below. The local treasurer will then send one consolidated sterling draft to the Society Treasurer in the UK. This will reduce the individual members' costs. However, in order for the scheme to work it is vital that such members send their subscriptions to the local treasurers by 5th March 1991 so that members' names can be included in the April mailing list and so that all subscriptions can be sent together in the one draft. Members who have not sent their subscription renewals by 5th March will have to send them in sterling direct to the UK Society Treasurer. Members in North America are unaffected as we will continue to accept personal cheques in US dollars.

We would also make a plea to all members to pay by the 5th March. Late payments cause a lot of extra work and expense which is reflected in the Society's costs and delays the delivery of the magazine to the late payers.

### **Local Treasurers and amount to be sent in local currency:**

(Cheques and money orders to be made payable to CLPGS please)

Norway and Sweden : Mr. T. Valle, [REDACTED] Oslo 10, Norway

Amount : 120 Norwegian Kroner

Australia : Mr. T. Badham, [REDACTED] Pymble, NSW 2073, Australia

Amount : 30 Australian Dollars

New Zealand : Mrs. J. H. Sutcliffe, [REDACTED] Nr. Wellington, N. Z.

Amount : 36 New Zealand Dollars



# London Meetings

Meeting at the Bloomsbury Institute, London

October 16th – Robin Hayden

"Liquorice Allsorts"

"Liquorice Allsorts", a programme presented by Robin Hayden, gave an insight into how Edison Diamond Discs, two minute wax cylinders and four minute wax Amberol cylinders can sound, when reproduced electrically.

The equipment used was either of commercial origin, some of which had been modified by Robin or, as in the case of his "Haydronic" pickup cartridge, used for playing Diamond Discs, and in the case of crystal cartridge reproducers for playing cylinders, the equipment had been made by him.

The pieces chosen were of a light nature and included "The Runaway Train" and "Putting on the Style" (sung by Vernon Dalhart), and "The Old Town Pump" (played by Harry Reser).

The audience joined in singing "Flanagan" with Florrie Forde, and "The Trail of The Lonesome Pine", with Manuel Romain. This singalong was probably helped by glasses of wine or champagne, kindly donated by Robin, who also passed round a box of liquorice allsorts, highlighting the programme's title.

For what was, according to the accompanying notes, a "thrown together" programme, this was a highly entertaining evening.

Meeting at Phillips West Two, London

November 20th – Len Watts

"A Right Good Swing"

This was one of Len Watts's customarily well-researched evenings. He told us that having been a member of the Society for 26 years and having in addition given a programme for 24 years previously, he had had some slight difficulty in thinking up a theme for the evening's recital.

However, hearing the Radio Four programme "The Tingle Factor", in which celebrity guests are invited to make a selection of music which makes them 'tingle' for one reason or another, he decided on something similar.

Many, though by no means all of the discs were of Pathe origin, no surprise as Len is the Society's Pathe expert. Len pointed out that although the Company claimed their Sapphire Ball styli could not wear their discs, this was quite clearly not the case as it is very hard to find decent copies of many popular issues.

We heard, amongst others, the mazurka from the ballet "Hamlet" (Ambroise Thomas), "Mona", a foxtrot, played by the Marek Weber Orchestra on Parlophone, "I've Gotta Motter", sung by Harry Fay and "Old Faithful March", by Abe Holzmänn. Thank you, Len.

Finally, the Society's thanks to George Glasstris of Phillips West Two who arranged for us to have the use of the Sale Room for our meeting and at the same time to view the mouthwatering items of mechanical musical apparatus destined to fall under the hammer (financially, not literally!) during the following day's sale, as well as providing refreshments, the occasion also being notable for what must be something of a record turnout (pun not intended!)

*Geoff Edwards*

Meeting of the CLPGS Midlands Group  
at Carrs Lane Methodist Centre, Birmingham  
at 7.30, Saturday 17th November

Before the meeting commenced members were horrified to learn of the sudden and untimely death of one of our long-standing senior members, Jack Jarrett (of whom an obituary appears elsewhere in this issue). His widow, Dorothy, a regular attender with her husband at our bi-monthly meetings, decided to come to this meeting; all her friends did their best to give her whatever comfort they could. Jack was in his seventies and was a collector over many years of classical vocal recordings and, to a lesser extent of stars of the music hall. He had a phenomenal knowledge of who sang what, when and on which label(s). He was a good friend of many who will be sorely missed.

Formalities of the meeting were kept to a minimum as this was a joint session with members from the Severn Vale group and we were pleased to welcome them together with other interested visitors. Altogether there must have been in excess of forty present.

The occasion was the showing of two video films, each lasting forty minutes, dealing with the specialist collections of two American machine collectors, in both cases being described in detail by their owners. Many of the machines featured were very rare – sometimes unique, and it was a great privilege to see such breathtaking collections.

The videos were shown by the Society Treasurer and Severn Vale member Mike Field, to whom a vote of thanks was given by our Chairman Eddie Dunn. Mike explained that there are seven videos in total, to be offered for sale if enough interest is shown – please contact him for details.

*Geoff Howl*

## Forthcoming Meetings

### **Tuesday February 19th, Bloomsbury Baptist Church Hall, London WC2, 7.30**

Norman White of Nimbus Records will speak on his company's approach to historic vocal reissues ("Prima Voce") using an EMG, a single microphone and a large hall.

### **Saturday 16th March, Carrs Lane Methodist Centre, Birmingham, 7.30**

Will Fowler of the Midlands Group will speak on a subject to be announced.

### **Tuesday March 19th, Bloomsbury Baptist Church Hall, London WC2, 7.30**

Chris Hamilton will speak on "The Gramophone as an Historic Document".

### **Tuesday May 21st, Bloomsbury Baptist Church Hall, London WC2, 7.30**

Peter Adamson will speak on "Historic Piano Recordings".

## THE CLPGS BOOKSHELF

Announce a new and revised edition of Leonard Petts' indispensable "The Story of Nipper"

Now available at a cost to UK customers of £4.20 and to overseas customers of £4.62 (all inc. p&p)

#### **In addition:**

Peter Cliffe's new book, "Fascinating Rhythm", dealing with Dance tunes of the 1920s and 30s and the personalities who made them so memorable will be available through the CLPGS Bookshelf at a UK cost of £16.95, overseas £18.50 (inc. p&p)



# Under the Hammer

First of all thank you to all those Society members, both old and new, who joined us for Len Watts's recital in our sale room on the eve of this sale and who viewed the sale items beforehand.

At a time when most of the antique market is feeling the recession, the mechanical music world is bucking the trend. Not only are rare and unusual machines continuing to make good prices, but common machines are continuing to rise.

Take the Edison Gem, for example: eighteen months ago they were at the £150 mark; at this sale however, four examples were on offer and they sold for an average of £300 each. As this is the first machine that many new collectors acquire, it also reflects the growing interest in the subject.

Phonograph enthusiasts had a total of fifteen examples to choose from. A Fireside with Diamond B reproducer and No. 10 Cygnet Horn made £700, and a distressed Standard ignored the £80-120 estimate to sell for £280, someone obviously wanting a winter restoration project.

The real cracker of the day was a Pathe Travelling Case outfit, as shown in the illustration. This had a nickelled Huntsman horn, boxed floating recorder and reproducer, and ten brown and black wax cylinders, all fitted into a beautiful velvet lined, leather covered case - one of the earliest portable talking machines. The excellent condition, versatility and rarity of this item helped it reach £800.

On the gramophone side, an HMV 460 with Lumiere diaphragm which received considerable attention during the viewing was knocked down at £1,100.

No less than three EMG/Ginns were included in the sale. A good clean Mk. IV with electric motor and quite a few accessories made £1,600 and a sorry Expert Junior with replacement motor, damaged soundbox and white painted horn made £1,100. But it was a Mk. X with spring motor which soared to £2,600, a record price for any EMG.

Three early Columbia Disc Graphophones, an AK, AJ and AH to be exact, made £500, £500 and £600 respectively. As all three had replacement extension and travelling arms (the AK had a Standard X arm) these seemed reasonable prices.

Other American machines included a Standard X2 with a well repainted flower horn and three Standard records (with their 9/16th inch spindle holes) made £420, and a Victor Type M c. 1903 with Concert soundbox made £700.

Wood-horned Gramophone company machines are still flavour of the month as shown by the £1,200 paid for an oak Senior Monarch with fluted horn, which needed considerable elbow grease to the woodwork, a brake and much work on the soundbox.

The top priced gramophone of the day was an HMV 203 (yes, another one, in less than a year) which sold for £3,500 - an extremely high price bearing in mind that a mint example recently fetched £3,000 retail, and especially in view of the fact that the legs had been very considerably sawn off by the vendor's mother ten years before. In fact, when we were first contacted by the vendor he was enquiring as to whether we knew anyone who wanted to break it up for spares!



Other than its unfortunately truncated stature it was not in too bad condition, although the finish needed some attention. As is often frustratingly the case the lid seemed relatively fine, apart from one large and very obvious scratch right in the centre. One cannot help wondering on such occasions whether the owner thinks to himself, "That looks *too* new – they'll think it's a repro – I'd better make it look a bit more 'authentic'" and reaches for the Stanley knife, the sandpaper and the mug of hot tea

which is kept permanently in the workshop, standing in a small pool of tea on top of a gas ring, available at any moment for inflicting 'authentic' tea-mug rings, a true sign of antiquity! Facetious remarks aside the general standard of condition was of course extremely high, as one would expect. Amongst the more recently manufactured items was an Emor globe

mains receiver of spherical shape. Tuning was achieved by turning the completely spherical body on its stand – the radio was patented as a 'knobless' receiver. The other controls are flush with the stand. It cost a surprising fourteen guineas when new and this example was in gold, the least common.

Amongst other items to be seen was a pair of French mahogany candlestick telephones of c. 1898. The estimate on these was incorrectly printed at £30-50 which set more than one hopeful heart in the room beating faster, but that was under a quarter of what they eventually reached.

For Concert or Grand cylinder enthusiasts, an Edison Bell Victor Duplex machine was an interesting sight.



*The Pathe Travelling Case outfit, sold recently at Phillips for £800.*

*The whole was in very good condition – even the cylinders!*

Unfortunately, although this one appeared to have its original sound-box, the slip-on Concert-size mandrel was a not too marvellous reproduction and the case was not in the finest condition either. The flip-down case front revealed however that the works had been very icily cleaned up which leads one to suppose that its new owner will

not regret his expenditure of

£600-odd too much! All in all a very successful sale. Thanks once again to CLPGS for their support – we hope to see you all next time!

*George Glastris*

*(Please see Phillips' Advertisement elsewhere in this issue)*

# Reviews

## Record Review

by George Frow

### **BBC Records – The Vintage Collection**

#### **Felix Weingartner**

conducting the Royal Philharmonic Orchestra.

Symphony Nr. 5 in C minor (Beethoven), recorded February 1927; Symphony Nr. 7 in A major (Beethoven) recorded January 1927, both at the Scala Theatre, London. From Columbia L 1880–1883 and L 1898–1902.

CD 784 and cassette ZCF 784

For the Beethoven centenary in 1927 (and Schubert's in the following year) Columbia instituted a programme of recording symphonic works by the company's principal conductors, of whom Felix Weingartner was most certainly one. Weingartner committed to record no fewer than four Beethoven symphonies that year, with the Pastoral a few months earlier, all conducting The Royal Philharmonic Orchestra in the Scala Theatre, London.

As a composer Weingartner is now all but forgotten by the general public, but as an arranger his orchestral rendering of Weber's "Invitation to The Waltz" is still remembered by orchestras. His own version is on Columbia LX 890.

The Royal Philharmonic Orchestra was founded in 1813 and it was in 1898 that Weingartner first appeared with them, going on to make many acoustic and electric recordings with this and other London orchestras, and he brings a classical approach to both these symphonies.

It is a lucky engineer who has the Columbia laminated records to re-master and most of the sides on this transfer are quiet. Although the orchestral range is limited there is plenty to find thrilling and moving in these accounts. A loss of pitch is a noticeable hazard with this transfer, especially in the Seventh Symphony which is a pity since this is easily correctable during re-mastering operations.

If Toscanini left the most electrifying recording of this Symphony, Weingartner's is that of a man who had already carved his niche in the musical world of 100 years ago and may indeed have been influenced by some of those who had come into contact with Beethoven himself.

## Record Review

by George Frow

### **BBC Records – Mischa Elman**

#### **Volume Two**

#### **"The Complete Musician"**

"Legende", Op. 17 (Wieniawski); Quartet in D minor (Haydn); "Si vous l'aviez Compris!" (Denza) in which Elman plays obbligato to Caruso; "Romanza Andaluza", Op. 22 (Sarasate); "Prize Song" from "Meistersinger" (Wagner, arranged by Wilhelmj); "Valse Triste" (Sibelius); "Cavatina", Op. 85 Nr. 3 (Raff); "Ave Maria" (Bach-Gounod), in which Elman plays obbligato to Frances Alda; "Eili, Eili" (Trad., Arr. Elman); "Souvenir de Moscou" (Wieniawski).

All recorded from 1910 to 1930.

CD 753 and cassette ZCF 753.



Just as John McCormack and Fritz Kreisler obviously enjoyed making records together, so did Caruso and Mischa Elman, although only four were issued. Of these, three were French songs and one Latin, with improvised violin obbligato. One of these is re-issued in a varied collection made over twenty years up to 1930, and containing several fairly uncommon sides.

Mischa Elman was born in Russia in 1891 – indeed his centenary, January 20th has just passed – and first appeared in London in March 1905 at the Queen's Hall with the London Symphony Orchestra conducted by Charles Williams (yes, he of the later Q. H. L. O.)

Here we have records of Elman from the collection of his accompanist during his later years, Joseph Seiger, who was with the violinist from 1951 until Elman died in 1967, and Seiger relates a number of anecdotes in the sleeve notes. There are pieces by traditional violin composers like Sarasate and Wieniawski, as well as a Haydn Quartet and one or two relatively unexpected pieces – such as Elman's "In a Gondola", all showing Elman's ability as a player, composer, chamber musician and collaborator, the Master Musician of the title.

It is interesting too to hear Elman's style change over the twenty year time-span of this compilation from that of the fiery young prodigy to a rather more restrained but underneath the surface equally passionate player in his mid thirties. The famed Elman tone, always his hall mark is of course much in evidence and this glorious sound alone makes the majority of Elman's recordings well worth listening to regardless of the musical merit of some of the pieces he sometimes turned his hand to.

The transfers are not without surface noise; a better copy of some discs, especially the Frances Alda record – a very easy item to pick up – should have been found however.

## Record Review

### EMI – "The French Connection"

by Ernie Bayly

The EMI Group has made available reissue recordings of some of their partners so we may hear old favourites in crystal-clear digital quality. The word "CEDAR" is not been mentioned, but clearly something similar has been used.

Let's start with the "chansons". For the uninitiated this is a special category of song which had anything as a subject (not only 'love') and was light musically – but not jazz or dance music.

It seems to me that the art of "song" was/is somehow lost in Britain. (Setting a poem is not the same). Perhaps the invasion of dance bands from the USA was the cause; it could be that the language difference resisted that influence elsewhere in Europe all the way from France to the Urals. Perhaps British equivalents which spring to mind as examples are Gracie Fields singing "The Punch and Judy Show", or Leslie Sarony with "Sarah Jane" and similar.

### Charles Trenet

Trenet was a major composer of 'chansons' who sang his own creations in a light baritone voice. He stated his creed in 1937 with "Je Chante" which I term as a bustling-type song (with which I have seen sartorially elegant young men with permanent smiles open Paris revues!!). But we soon hear such perennial favourites as "Boum!", "Vous qui passez sans me voir", "Mes jeunes années", "La Polka du Roi", "Revoir Paris" and "La Mer". Mixed with these are the delightful "En avais à Paris" (not the swing band opus), reflective "Qui reste-t-il de nos amours?", and glances back to youth in "Coin de rue" and "France dimanche". Radio listeners will be very familiar with Trenet's oft-requested voice too.



This programme has twenty-five songs lasting seventy-four minutes, recorded between 1937 and 1964.

CD CZ 314; LP EMS 1361; TC EMS 1361.

### Paris by Night

This compilation collects various singers plus accordionist Maurice Alexander and guitarist Django Reinhardt with a small group in 1940 playing his "Nuages". Most of the singers will be known to those who listened to Lillian Duff's radio programmes. Lucienne Delyle suggests that she and her man should walk again "Sur les vieux quais de Paris" in charming waltz time, Tino Rossi takes us back to 1934 with "Vieni, vieni" (I think he merits a complete reissue to himself, including some of his early Corsican songs) and Mademoiselle Leo Marjane caught the loneliness of many wartime wives with "Je suis seule ce soir".

A tender parting scene of a couple at a railway terminal is portrayed by Mireille and Jean Sablon in "Puisque vous partez en voyage" (but only for a fortnight!). "Song from Moulin Rouge" is the choice from Les Compagnons de la Chanson, which song was less 'exposed' on our radio than others.

The use of a mid-song interlude by a small street-organ enhances the atmosphere of "A Paris dans chaque faubourg" in which Lys Gautier tells of young love in the suburbs. In my reading, even as far back as Chaucer's "Canterbury Tales", people have expressed nostalgic glances to their youth, so one accepts Mademoiselle Frehel's "Ou est-il donc?" when the emigre returns to Paris to find scenes familiar to her youth demolished . . . it is a very appealing song. Mademoiselle Damia's career went back a long way even in 1942 when she recorded "Depuis les bals sont fermes" arising from the closure of dance-halls.

I feel that Jean Sablon's "jazzed up" version of "Sur le pont d'Avignon" is out of place (his "Le Fiacre" would be preferable) but his version of "Un seul couvert, please James" is excellent. It sounds as if Maurice Chevalier was recorded while taking a shower, the record hisses so!

There must surely be a far better copy of "Louise" around – or was it so popular that everybody ground his copy right down? Anyway, he had so many other good songs (in French) which could have provided an equal substitute. Charles Aznavour has no claim, in my opinion, to be in this company, and as he sings the cruel parody of his name comes to mind. Apart from these bigoted grumbles, this is a wonderful sampler of what was available in Paris, giving us twenty songs over sixty-four minutes, recorded between 1929 and 1964.

CD CZ 316; PL EMS 1363; TC EMS 1363.

### Edith Piaf at the Paris Olympia

1955 to 1962

There were two songs by Edith Giovanna Gassion Piaf in the above collection – "Milord" and "Bal dans ma rue" but this collection was recorded on stage. Piaf's talent raised her from poverty and, I would say, imprisoned her, just as it has many other talented people in all aspects of life – art, entertainment, politics, business, etc. The exceptionals are often unable to adjust to lesser persons and 'average' life, requiring a patient shadow, or wife/husband to guide them. Piaf lacked this . . . and the rest is history. On stage and before the microphone her whole self went into the performance of the song. The more I listen to her records I am sure of her greatness. Her constant search for perfection in her own interpretation and in the accompaniment is obvious here.

If you admire Piaf's work, or have nodding acquaintance and wish to know more, this recording is a must . . .

There are twenty songs, so a description of each is impossible here. It is commendable that Piaf gives the names of composers and lyricists when announcing each song. Another version of "Milord" is included but many others have more substance - "Avec le soleil", "Les blouses blanches", "Bravo pour le clown". "Enfin le printemps" is optimistic; "C'est a Hambourg" tells of the 'ladies' who wait for sailors there, and everywhere; "Mon vieux Lucien" (complete with false start) in which a friend persuades another not to commit suicide over a love lost; "L'Accordioniste" who does not return from the war to fulfil the dreams of the girl who waits on the corner. I have heard no-one else sing these songs - and now I do not need to.

CD CZ 315; LP EMS 1362; TC EMS 1362.

An exemplary addition to the above three sets are the very fine notes by Ralph Harvey who was the major force in the selection. He sets the whole thing in perspective and "presents" each song succinctly.

### **Special Stephane Grappelli, 1947 - 1961**

Many of us first heard Stephane Grappelli playing on BBC radio during World War II simultaneously with recordings made a few years earlier with the Quintet of the Hot Club of France. The war set Grappelli on his independent course, mainly as part of small groups. The twenty-four titles in this collation were recorded in Paris (without Django Reinhardt).

Eight tunes are played by a quartet of Jack Dieval, piano; Stephane Grappelli, violin, with guitar and drums. This gave plenty of room for Grappelli's lead and improvisation, with chances for Jack Dieval to be heard solo.

Many of the tunes are played in a medium-fast tempo, but "Can't help lovin' dat man" is slow, as composed. Others, such as "Girl in Calico", "Pennies from Heaven", "The folks who live on the Hill", are also by well-known composers. Another eight tunes were recorded in 1954 by the Ducretet-Thomson electrical combine whose entry into the recording business after World War II was short-lived and one assumes that side has become part of the EMI Empire. Those recordings were in the guitar/string bass/drums format, with Henry Crolla as guitarist resulting in a sound more akin to the Q. H. C. F. but lighter in rhythmic texture. Django Reinhardt's "Swing 39", "Manoir de mes rêves" and "Djangology" swing along lightly. There are also tunes by Richard Rodgers, Crolla and Grappelli, one of which, "Marno", in beguine tempo, has Grappelli playing piano accompaniment to Crolla's guitar with a solo space for himself. The final six tunes were recorded in 1961 by a sextet led by Pierre Spiers on harp, playing 'standards' by majors. Rodgers is represented with a slow "Blue moon", Gershwin with his "Foggy day in London" and needing "Someone to watch over me" and Jerome Kern declaring "I won't dance" but "Louise" and "Dinah" make him do so!!

Spiers' harp playing is rhythmic and pleasant throughout all of this selection and Stephane Grappelli weaves lightly either playing lyrical 'lead' or as record labels used to say 'with variations' so that the whole record is more akin to light music than jazz whose rhythmical beat sustains it. (It seems to be Number 12 in a 'Jazz Time' series, of which I have no details).

Total playing time is seventy-two thoroughly enjoyable minutes.

CD CZ 317; TC EMS 1365 (no LP).

All of these French items listed here are highly recommended to those with the special interest, or willing to learn. (Different catalogue numbers may apply outside Britain).



## Record Review

by Ernie Bayly

### Joe Loss – The Hits of 1940

EMI – CD CZ 294; LP SH 517; TC SH 517.

It is surprising how many good songs there were in 1940, by which time Joe Loss had been recording for the EMI group for five years. The selection begins with "Are You Having any Fun?", a cheerful tune just when war was really beginning, as was "Good Morning" (featured in the film "Babes in Arms") and also the very tuneful "Where or When?" recorded on January 3rd (an excellent Rodgers and Hart song that collected many fine versions, here having Chick Henderson as vocalist (who, sadly, was drowned in naval action during war services). "The Woodchoppers' Ball", "In the Mood" and "Honky Tonk Train Blues" became basic material for 'swing' bands – with the Joe Loss Band setting a fine example. "Gaucho Serenade", a pseudo-South American song, is another pleasant vehicle for Chick Henderson, but by October Cyril Grantham was the vocalist for "The Breeze and I". Cole Porter's "I've got my eyes on you", recorded during May, introduces us to Paula Greene, who also tells us about "Six Lessons from Madam la Zonga" to dance the 'conga'. She sings the vocal, too, of the charming Hammerstein & Kern "All The Things You Are". There are twenty songs altogether *plus* a live performance recording at the Empire Theatre, Edinburgh, on November 19th, which occupied four 78 rpm sides of the HMV 'BD' series. Here the fidelity declines somewhat, but it is far better than we have heard in other transfers. It is a good – and perhaps only – surviving souvenir of the band on stage. We hear Monte Rey who, although he sang with the band on stage, made few recordings – presumably they preferred 'crooners' in the studio which, thanks to his operatic training Rey was not.

Joe Loss died early in 1990 so this is an excellent memento of his work, and even though it is confined to the year 1940 it demonstrates the high standard he always maintained.

The playing time of this compilation is seventy-six minutes.

### Gracie Fields – "Sing As We Go"

EMI – CD CZ 308; LP SH 520; TC SH 520.

Gracie Fields was truly unique and her open personality endeared her to the British public, who appreciated both sides of her theatre act – being able to sing a straight song in a pure soprano voice and then switch to a comic song in full Lancashire accent. This is proved by the twenty-minute recording she made on stage at the Holborn Empire in November 1933 where, for instance, she sang "Punch and Judy Show" followed by "The Rochdale Hounds", then "May Morning" (in parts 'guyed'), then "Out in the Cold, Cold Snow" and "I can't remember". This type of programming makes up this selection. So we have pleasant straight songs like "My Blue Heaven", "I'm a Dreamer Aren't We all?", "The House is Haunted" and "Sing As We Go". "Love is Everywhere" and "Umbrella Man" are charmingly sung in duet with her brother Tommy Fields. Gracie's repertoire also included 'Victorian' ballads such as "Three Green Bonnets" (by Harris and Guy d'Hardelot) reflecting the high rate of child mortality then. She gives a credible version of the Bach-Gounod "Ave Maria".

The computer-enhanced transfers are incredibly clear; one hears the differing ambiances of the various studios used – and the slightly less good quality of the live performances at the Holborn Empire for which presumably a Mobile Van was used. Total length is seventy-five minutes.



## Record Review

by Ernie Bayly

### **Carroll Gibbons – "On the wireless at 7pm each Thursday"**

EMI: CD CZ 307; LP SH 519; TC SH 519

I have probably related previously that until June 2nd 1940 I lived in Dover where, except for the BBC transmitter on 1500 metres, we heard mainland European radio stations better than British ones. We frequently listened to transmissions in English from Radio Normandy, which was only twenty-six miles or so from us across open water.

Excellent reception was also enjoyed from Radio Luxembourg which also had transmissions in English. Those English-language programmes were 'commercial', advertising products available in our shops. Among them were Hartley's jams and marmalades, which company, during 1934/5 employed Carroll Gibbons and his Boyfriends to provide the musical entertainment between the advertisements. Announcements and advertising were spoken by Canadian James Dyrenforth who also collaborated in composing songs with Carroll, such as "I'm so Misunderstood", "My Lips and Your Lips", "Let's be Sensible" and "Wrapped around Your Finger" in which Anne Lenner sings the vocals. They also composed "Swing on the Gait" and "The Life of The Party" which are both instrumentals.

The radio programmes were each of fifteen minutes length and two are presented here complete with advertisements. Luxembourg's discs were flown to the transmitter. Sometimes the discs were an acetate compound on aluminium, or again sometimes they were fully processed shellac records (many being in the Columbia CAX-prefixed matrix series). Carroll had retained many of these discs which had two tunes per side, but he died in 1954.

Then in 1979 his widow Joan enquired of EMI if they would be suitable for re-issue. Some were released in 1980 in the 'Retrospect' series.

Now we have an additional seventy-three minutes of this delightful light music played by a quintet plus Carroll himself. Being a small group, we are able to hear and appreciate his piano style fully, especially as the originals had been well cared for by Mr. and Mrs. Gibbons.

The computer-enhancement employed by EMI at Abbey Road Studios brings an incredible clarity to the recordings, especially to Anne Lenner's vocals. Even with the treble control turned well up, there is merely an inoffensive hiss which in no way interferes with speech sibilants. Having been recorded before the craze of using a studio with the ambient sound of an empty aircraft hangar, the whole performance is charmingly intimate as in a small restaurant or one's own salon. Modern recording engineers do not like or fully understand this situation (I can't bore you with why!).

In actual fact this type of recorded ambience fulfils the aims of Paul Voigt to make a recording sound as if the artists were performing solely for the listener.

In all we have the work of many well-known composers: "Love is Just around the corner", "Body and Soul", "Blue Moon", "I Got Rhythm" and "I can't Give You Anything But Love" are just some of the delights that await you in this compilation.

So this reissue will please lovers of the music of our great dance bands; light music, with clear vocals and with Carroll Gibbons himself at the piano!

The total running time of this compilation is seventy-three minutes. Let us venture to hope that EMI 'buys in' some more of the vast amount of such material known to exist and issues it soon!

# Review Round-Up

Lack of space prevents a full description and critique of more than a fraction of the enormous number of compact disc reissues currently flooding the market. However, there follows a brief mention of some of the releases of recent months that might be of interest to Hillandale readers.

In the field of Jazz, three new CDs from BBC Records are particularly noteworthy (and incidentally, the BBC have announced that henceforth their Digital Stereo Jazz Classics Series will be on CD rather than on LP, although some cassettes will still be available). CD 685 (prefixed ZCF for the cassette) contains recordings by Henry 'Red' Allen with various ensembles, covering the years 1929 to 1936. As Robert Parker, the transfer engineer for this and the following two items states in his brief note, Allen has often been somewhat underrated – a state of affairs this CD should go some way towards correcting.

There are eighteen tracks, ranging from numbers with bands such as Fats Waller's (in 1929), Luis Russell's (four superb numbers from 1930), Spike Hughes', Benny Morton's and, of course Henry Allen and his Orchestra. It is good to see a slightly neglected name given such coverage – there are some classic New Orleans style items here that should not be missed by anyone!

The other two compilations released at the same time as the Allen are slightly better known names – Muggsy Spanier and Coleman Hawkins.

The Coleman Hawkins CD (number 698) covers the years 1927 to 1939 and includes what must surely be some of the hottest and finest jazz items on record!

Such numbers as "Sugar Foot Stomp" with 'Connie's Inn Orchestra', a Fletcher Henderson band of 1931, "Honey-suckle Rose" in both solo sax version accompanied by piano and in the band arrangement Hawkins made with a superb group including Benny Carter, Stephane Grappelli and Django Reinhardt, and an equally notable "Crazy Rhythm" with much the same players will strike a chord with old fans and form a superb introduction to this unique saxophone player for the uninitiated. Quieter numbers such as "Lady be Good", "Lost in a Fog" and "Body and Soul" are absolutely magical, some of the most beautiful playing I have ever heard.

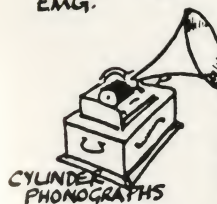
The third BBC item in this batch is of Muggsy Spanier consisting mainly of the "Great Sixteen", the 16 sides he made for Victor in 1939 with his "Ragtime Band". Spanier almost died in 1938 from a ruptured peptic ulcer and peritonitis – many thought he was gone for good, until he made a brief but spectacular comeback in 1939 with this band. The sixteen sides recorded that year have become a classic series. As a bonus we have the four very rare sides Spanier made with long-time collaborator Ted Lewis in 1931, in a band featuring the likes of Benny Goodman and Fats Waller. Mr. Parker's transfers are as usual staggeringly quiet, bright and natural, as we have come to expect, but with the terribly heavy reverberation he favours (not to mention the fake stereo) without which two drawbacks they really would be 'historic' in every sense!

As for Spanier, if you can listen to the two blues numbers, "Relaxin' at the Touro" and "Lonesome Road" and be unmoved by his playing, jazz ain't for you!

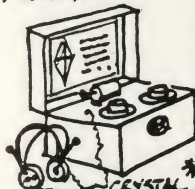




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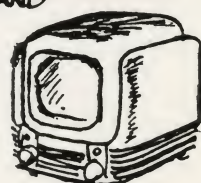
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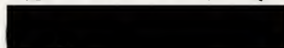
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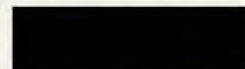
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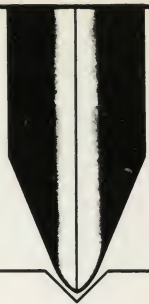
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